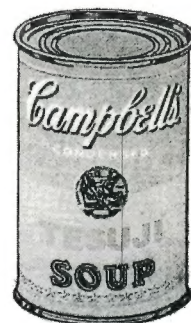
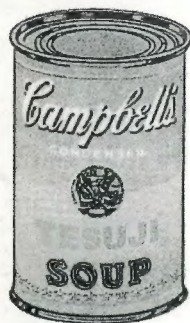


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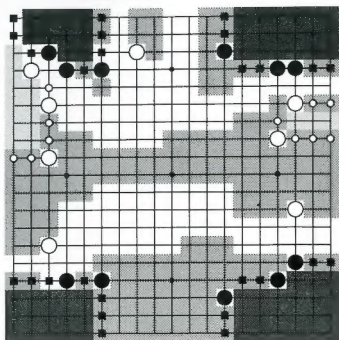
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50 whole-board problems includes the book by Ishi Press and on-line version with Zhu Jiu Jiang's alternative moves & Wilcox's Instant Go approach to explain both pros. As often as not Zhu Jiu (who has beaten some of the legends of this century) found a better move than the book! Some would surprise a 6-Dan!



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The American Go Journal

Volume 29

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GO IS . . . an ancient board game which takes simple elements — line and circle, black and white, stone and wood — combines them with simple rules and generates subtleties which have enthralled players for millennia. Go's appeal resides not only in its oriental elegance, but also in practical and stimulating features in the design of the game.

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Beyond being merely a game, Go can take on other meanings to enthusiasts: an analogy with life, an intense meditation, a mirror of one's personality, an exercise in abstract reasoning, or, when played well, a beautiful art in which black and white dance across the board in delicate balance. But most important for all who play, Go is challenging and fun.

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- publish The American Go Journal and Newsletter
- maintain a computerized numerical rating system
- sanction and promote AGA-rated tournaments
- organize the US Go Congress and Championships
- distribute an annual club list and membership list
- schedule and organize tours of professional players
- work to develop a strong national network of clubs
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GO NEWS

JOHN LEE UNBEATEN IN EUROPE'S ING CUP

John Lee, the 1994 US Ing Cup winner, attended the European Ing Cup tournament in early March by special invitation of the European Go Federation, which split his travel expenses with the AGA. En route, Lee encountered an unbelievable series of problems — mechanical problems on one plane and a bomb scare and diversion to Bangor, Maine on another. Happy just to be alive after a trip that stretched out to over three days, Lee turned in an outstanding performance, despite missing the first two rounds. He defeated seven opponents in a row, including former European Champions Shutai Zhang and Juan Guo. He was the only undefeated player in the tournament, but because of his forfeits ended up sharing first prize with Catalin Taranu of Romania.

THE FIRST AGA INTERNET GO TOURNAMENT

Internet Winner Scores Again

The winner of the first AGA-sponsored tournament on the Internet is nomad, who also won the Ing-sponsored Internet tournament last year. Among the strongest players, Nomad held on to first place with 3 rated game wins and a "win by default" wherein his round 5 opponent resigned without playing, bringing his total tournament wins to 4. No other player in the top section had four games won. None of the top section players went undefeated. The Matthews AcceleRat 2.5 pairing/rating program calculates a tie-breaker value which is a function of the strength of opponents. Nomad won with a final score of 7.34. Joey came within .029 rating points of besting Nomad, with Bigbear .032 points behind him.

Tournament director and AGA Membership Secretary Evan Behre wants to thank AGA President Phil Straus, AGA ratings statistician Paul Matthews, Erik Van Riper, Frederic Chauveau and referee C.A. Steadman (angus) for all their help.

ATTENTION ALL GO PLAYERS:

Buy Another Bookshelf!

Before the end of the year, there will probably be half a dozen new English-language Go titles on the market, from a variety of new publishers. Ads for many of these books are scattered throughout this issue. Improving your Go strength should be a lot easier soon.

Ishi Press founder Richard Bozulich has begun publication of a new set of books, a series entitled *Get Strong At Go*. The first volume, *Get Strong at*

Invading, is available now through **Kiseido Publishing Company**. A three volume series on joseki is planned for the fall. Next year Bozulich intends to complete the series with works on fuseki, handicap Go, the endgame, and an entire volume on ko. Seems like a higher level continuation of the *Elementary Go Series*. Reprints of two out-of-print titles in that series, *In the Beginning* and *Tesuji*, are also available now in the Kiseido edition.

Another new Kiseido title is *Go: An Asian Paradigm for Business Strategy* written by Yasuyuki Miura, a Japanese businessman who has built a chain of hotels in the US. When former President Bush returned from a hard-nosed trip to Japan a few years ago, *The New York Times* admonished him to "play Go instead of chess" in his dealings with the Japanese government. This book would have clued him in.

Yutopian Enterprises of Fremont, CA plans to bring out four new titles by year's end. This young, rapidly growing company burst on the publishing scene last year with *Killer of Go*, a memoir/commentary by Sakata, who won more titles than anyone else, ever. Volumes 2 and 3 of this series, dealing with joseki and fuseki, will come out later this year. YE's new release is *Compendium of Trick Plays*, with chapters by various Japanese pros on how to engage in, and avoid, trickery. (See ad p. 6) Later this year, the first book in a three-volume series, *A Pro View of Amateur Games*, will appear. And YE founder Sidney Yuan has himself translated three volumes from the vast untapped wealth of Chinese Go literature. Leading off this series, also later this year, will be a book by Nei Wei-ping, tentatively titled *Neon Go*.

Good Move Press plans to follow its recently issued *Learn To Play Go* with volumes 2 and 3 in that series co-authored by Janice Kim and her Korean teacher, Jeong Soo-hyon, before the end of the year. Aimed at the complete beginner, *Learn to Play Go Vol. 1* has a punch-out playing set inside. Look for it soon in the Games section of your local Barnes & Noble!

Yi-lun Yang and AGA President Phil Straus have written a book on how to choose joseki to match the full board situation. Tentatively titled *How to Choose 3-4 Joseki*, it should be available from **Fourth Line Press** by August — just in time for the Go Congress.

NEW SHAREWARE RELEASE

EGO, the new Go-playing computer program by Bruce Wilcox, is now available in shareware form as EZGO on bsdserver and at other sites. This new entry in the computer Go market by the author of NEMESIS comes with nine different "personalities" or playing styles, two of which are available in the shareware — "Psycho", which plays a zestful Great Wall-style opening, and "Leaper" which loves to tenuki. A \$25 upgrade brings the user the seven other "personalities". The "Samurai" personality is reportedly making steady progress on the IGS Computer Go Ladder.

AGA ARCHIVE TO BE CATALOGUED

Help Write the History of the AGA!

Craig Hutchinson, the AGA's archivist, has amassed and stored information pertaining to the AGA for many years, as well as working with the Princeton University library to maintain the Karl Davis Robinson collection, probably the largest collection of English language Go materials in the world. (The Library of Congress has a larger collection, thousands of volumes, but most are in Asian languages.) He has recently begun to catalog and organize this wealth of material. A historical exhibit resulting from his work will appear on display at the next Go Congress in Seattle.

Hutchinson would like to appeal to all of you who may have documents or memories of the development of Go in your locale. What people and events shaped the development of Go in your area? Any memorable events? Jot down your thoughts and send them in — they will be preserved for posterity as part of the early history of the American Go movement.

Some old-timers may have important material in printed form. Minutes of meetings; correspondence; local press coverage; the pack rats among our members must have a great wealth of material available. Send it in! Write: AGA Archives, PO Box 397, New York, NY 10113. You can also contact Craig online at crhutch@aol.com.

CORRECTION TO IGO SHAREWARE CREDITS

Last issue, in a lengthy list of people who helped to develop Igosup, we forgot to mention the biggest supporter of all -- Yi-Lun Yang, the Los Angeles pro, without whom this program could never have been done. Thanks, Mr. Yang!

We also misplaced an important plural, when we said "thousand (sic) of copies" had been downloaded. In fact over 700 copies have been downloaded from Compuserve alone, so the total must be well into the thousands.

LATE BREAKING CONGRESS NEWS

As we go to press a number of exciting developments are under way. Even more foreign visitors than usual may enjoy this event. Since the West Coast is closer to Asia, the perennial Japanese tour group will probably be larger than usual, and may be joined by a group from Korea.

An unusually rich lecture schedule is already shaping up. Tim Casey will give a brief history of the Internet Go Server. Beverly Corwin, a local player who has started a teaching program in a local high school, will tell interested organizers how to do it. David Bogie will give tips on how to create an effective Go video. And AGA archivist Craig Hutchinson will present a display of artifacts from AGA history and a series of lectures on the history of American Go.

If you plan to travel by air to the Congress, you might want to contact Prestige Travel at 1-800-359-0517 x443. They are organizing group air fares to the Congress.

WANTED FOR EVALUATION

Do you know of any sources, or are you a manufacturer of Go equipment such as wooden, plastic, paper or metal boards, display boards, etc. for 9x9, 13x13, or 19x19 Go; stones, bowls, or paraphernalia such as clocks, recording devices (pads, stickers, special pens), or other Go-related items. The AGA is looking for such items for evaluation and review in an upcoming article in the AGJ. Please send a review sample with information about the source, materials, special features, price, and order information to Lawrence Gross, Western Region VP. Samples will not be returned. For further information contact, Lawrence Gross at 310-838-9080 Compuserve 71022,1406 or Internet le144@netcom.com.●○

NEW FROM YUTOPIAN ENTERPRISES

A Compendium of Trick Plays

In this unique anthology, the subject of trick plays in the game of Go is dealt with in a thorough manner. Practically anything one could wish to know about the subject is examined from multiple perspectives in this remarkable volume. Vital points in common patterns, skillful finesse (tesuji) and ordinary matters of good technique are discussed, as well as the pitfalls that are concealed in seemingly innocuous positions. This is a gem of a handbook that belongs on the bookshelf of every go player.

In Chapter 1, Ishida Yoshio, former Meijin-Honinbo, intimates that if "joseki can be said to be the highway, trick plays may be called a back alley. When one masters the alleyways, one is on course to master joseki." Thirty-five model trick plays are presented in this chapter, and exhaustively analyzed in the style of a dictionary.

Kageyama Toshiro 7 dan, one of the most popular go writers, examines the subject in Chapter 2 from the standpoint of full board strategy.

Chapter 3 is written by Mihori Sho, who collaborated with Sakata Eio to produce *Killer of Go*. Anecdotes from the history of go, famous sayings by Sun Tzu on the Art of Warfare and contemporary examples of trickery are woven together to produce an entertaining dialogue.

The final chapter presents twenty-five problems for the reader to solve, using the knowledge gained in the preceding sections. Some unexpected booby traps lurk here also. With glossary and index.

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James Kerwin (W) vs. Michael Redmond (B)

Game 1 of the 1994 Fujitsu Qualifier
90 minutes plus 5 periods of 30 seconds

Analysis by Mr. Yi-Lun Yang 6 dan

Bradley Jones

Houston, Texas, is not known for seismic activity but the American Go scene felt a temblor on December 3rd as James Kerwin upset Michael Redmond in the first round of the 1994 Fujitsu Qualifier.

Kerwin was the first American Go professional. After receiving his shodan certificate in Japan, he returned to the United States where he consults on software systems and teaches go to an ever-growing group of students.

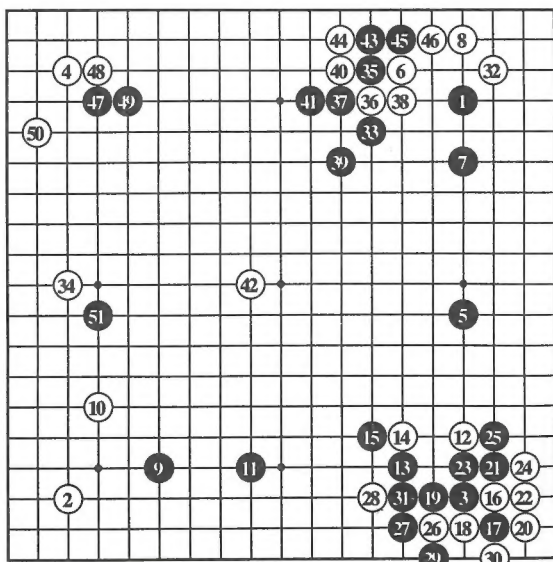
The way Kerwin teaches go can transform your game overnight. The first time I attended one of his pre-tournament lectures I was 5 kyu. My playing strength immediately jumped 2 stones.

Redmond is a professional currently living in Japan. Redmond's 7 dan rank is the highest ever for a Westerner. He had won the Fujitsu Qualifier the last three years in a row and was the favorite to win again this year.

I arrived at the epicenter late and ran into Jim as he was taking a break. I asked him who he was playing, and he said, "I'm playing Michael!"

When I arrived in the playing room, Black had just played 51. White had clearly gone for territory early on and he had 4 corners to show for it.

On the other hand Black had taken thickness in every trade and had an imposing structure on the right and bottom.



GAME RECORD 1: 1-51

This was the game to watch. And, as it turned out, I arrived just in time. White's next sequence of moves go a long way towards winning this game. Where should white play 52? If you know, you have the strategic judgement of a professional.

But before answering the question, let's catch up with the analysis to this point.

Diagram 1 Yang: "White 12 at a seems like the normal move. But 1 is better since the lower side (six space extension) is more valuable than the right side (five space extension)."

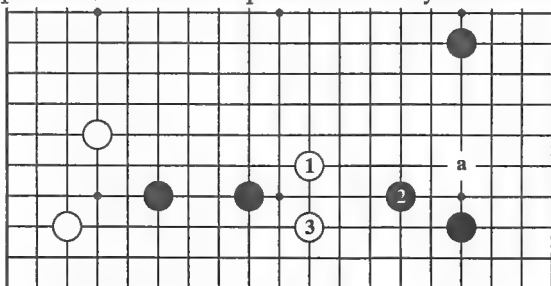


DIAGRAM 1

Joseki, but... White's play in the lower right came under criticism in the post-game analysis.

Diagram 2 Yang: "The lower right corner is joseki. But the result is good for Black since Black Δ is better than a [the normal extension in the Chinese fuseki]."

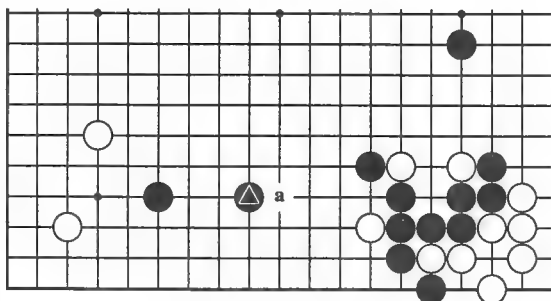


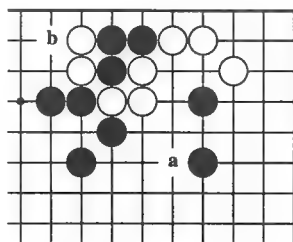
DIAGRAM 2

Kerwin: "I chose this sequence because it leads to a more open or wide scale game. Plus it doesn't leave me with any weak groups to tend later."

Black misses a chance. The upper right (Diagram 3) is great for Black locally, but ...

Yang: "Black 35 is an ideal squeeze but it is too soon. Black should play at 42 instead of 35 to develop his center."

Kerwin: "Black eliminates the threat of white a. Plus he creates the profit of Black b. I didn't like Black getting these advantages, but I had no choice."

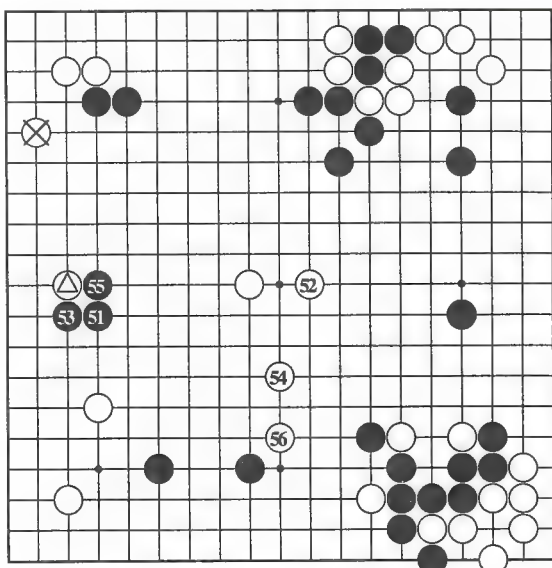


White tenukis – three times! Now that we have caught up, where would you have played 52? Would you respond to the shoulder hit of 51?

The three White tenukis 52–56 restore much of the power imbalance caused by White's territory-first policy in the opening.

Kerwin: "These moves, strengthening my center position, gave me a good game, I thought."

Yang: "White 52 is smart because White Δ isn't very valuable for Black when White has played X. White's 54 and 56 are both nice reductions."



GAME RECORD 2: 52-56

A better corner defense for White.

White can avoid the ko in Game Record 3 by playing 70 at 1 instead of 2 as in Diagram 4. After the sequence to 5, a and b are miai, and White lives either way.

Yang: "It seems like 70 is a forcing move. But White should just defend."

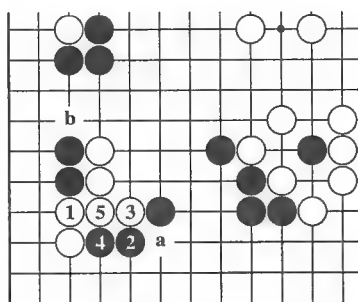
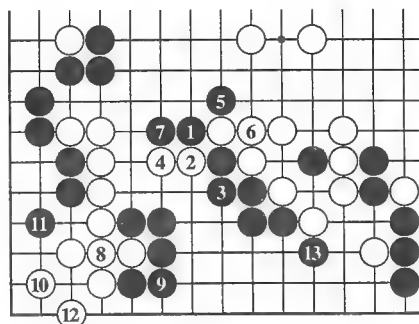


DIAGRAM 4

A Black mistake. Black should double hane at 82 instead of 81.

Yang: "Black 81 is loose. He must separate White."

In Diagram 5 White lives in the lower left corner, but Black gets the valuable moves 11 and 13. And White cannot get both 90 and 92 as in the game record. This result is better for Black than the actual game.



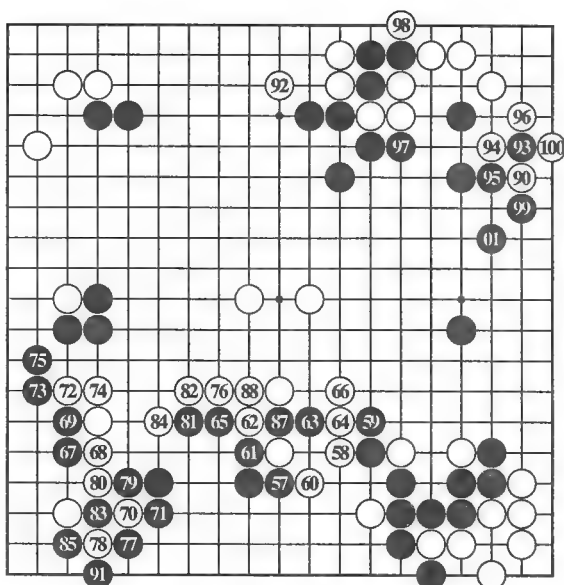
A heavy ko for black.

Black starts a ko in the lower left corner with 85. But this ko is heavy for him and light for White.

In exchange for losing the ko, White gets the very large end game moves at 90 and 92.

Yang: "This result is ok for White — Black's profit on the lower side isn't big enough."

Black's sacrifice tesuji at 93 is the biggest move on the board. But after the sequence to 101, Black's right-side area is still open at the bottom.



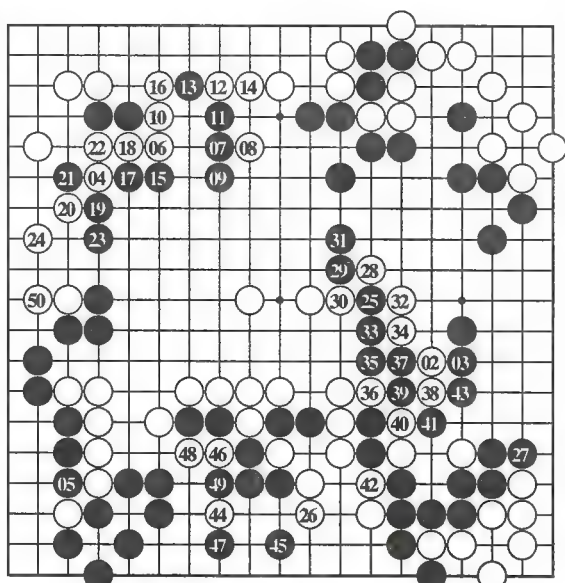
GAME RECORD 3: 57-101
86@70 89@83

Big corners for both. With 105 Black takes a large corner in the lower left.

White responds with the severe move of 106. So, the top left corner grows larger for White.

The sacrifice sequence starting at 128 seems to lose points, but White captures two Black stones with 36-42. He retains sente, capturing two more White stones with the placement at 44 followed by 46 and 48.

Finally, White takes gote with 150. There is some irony in that the stone White refused to help three times still manages to live after all.



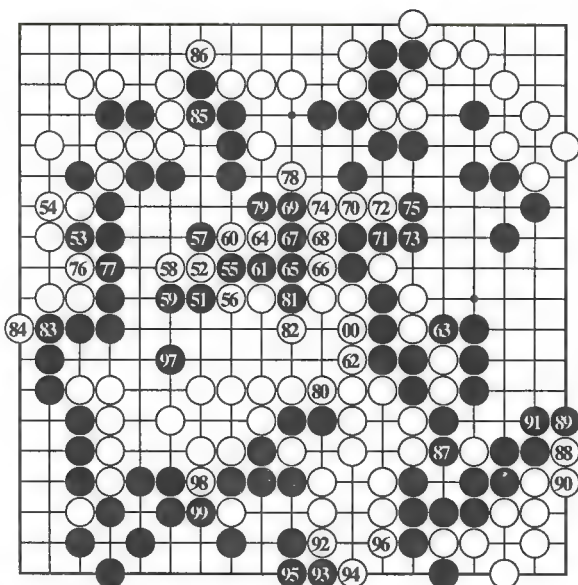
GAME RECORD 4: 102-150

A dangerous overplay.
White 152 asks for too much.

Yang: "Playing at 155 instead of 152 is an easy way for White to win this game. In the sequence to 175, White gave up more and got less."

The winning move.
White 176 is good timing. This move is sente for both players.

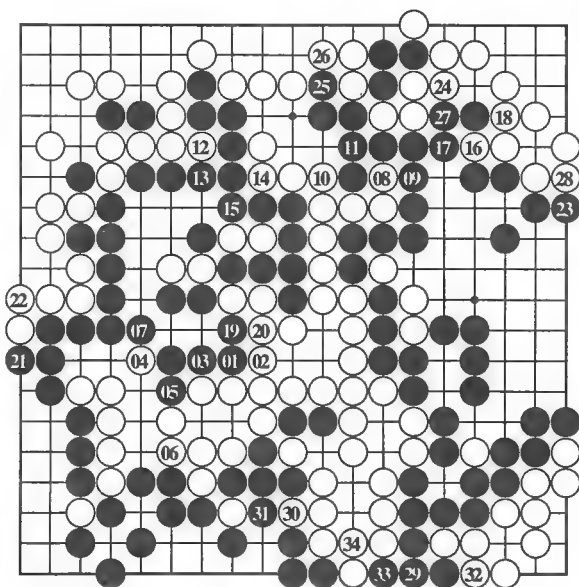
Yang: "Black lost two points here. White 176 could be the winning move of this game."



GAME RECORD 5: 151-200

A 1/2 point win.
After they finished rearranging the board for the count, the players paused as each digested what had happened. Black had 61 points on the board to White's 56. The 5.5 point komi gave White his 1/2 point margin of victory.

Yang: "This is a valuable game. White played well and was ahead most of the time."



GAME RECORD 6: 201-234

Thanks to Yi-Lun Yang and James Kerwin for their helpful commentaries and reviews of this article. [BJ]

GO: AN ASIAN PARADIGM FOR BUSINESS STRATEGY

by Yasuyuki Miura

Fifty years ago, Japan was completely devastated economically in the aftermath of World War II. Today it stands at the pinnacle of the economic world, along with the United States.

In this new and provocative book, Mr. Miura offers the thesis that it is the game of Go that has provided the Japanese with the mind-set that has enabled them to succeed economically.

Mr. Miura shows how Japanese companies use their employees as generalists, like Go stones, instead of as specialized chess pieces; how the Japanese give their children the basics of education through the use of *kata*, just like Go players study joseki; how the Japanese *keiretsu* system of business organization has its roots in the organization of the Go houses in Japan's feudal era.

Mr. Miura also draws on his personal experiences in Japan, Iran, and the United States, as an executive for Japan Air Lines, to show how useful Go strategy is for making business decisions, and how he used the strategic ideas of Go as the president of Nikko Hotels International to map out his strategy for establishing a chain of six Nikko hotels in North America.

Besides the insights into both Go and business that Mr. Miura provides, this book can also serve as a beginner's introduction to the game. The rules are presented in a clear and concise format, with examples of joseki, fuseki, life-and-death, tesuji and the endgame spaced throughout the text.

Finally, because of the many anecdotes of famous people and events taken from Japanese history, this book will give you a new look into the mind of the Japanese executive and the cultural milieu in which he lives.

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KERWIN'S "META-GAME" STARS AT WORKSHOP

by Christopher Garlock

Seventeen eager students assembled in January at Solway House in Saugerties, New York, for the second annual workshop, which last year joined a growing calendar of events including both Kerwin's summer workshop in British Columbia and Jujo Jiang's Cleveland Workshop.

This year Kerwin pioneered a new teaching technique first suggested by Jim Mihailsin 1D at last year's Saugerties workshop: the "meta-game" technique was the undisputed star of this year's Winter Workshop, held January 25-29 in New York State's Catskill Mountains. This approach is designed to focus on universal issues, rather than individualistic analyses of specific players' games.

To start, all players were given an opening position from a pro game (see commentary following). Cho Chikun, Kisei, was black. The game had been played just a few weeks previously at a spa hotel in Japan. In the first phase of instruction, workshop participants analyzed the board situation, then played on from that position. In the analysis session, Mr. Kerwin was able to skip the endless discussions usually engendered by misplayed josekis in amateur games, and go straight to common misperceptions in the fuseki. While it is a bit intimidating to be handed a position developed by professional players, it was an exhilarating experiment, making for fascinating games and lively analysis sessions.

This method allowed players to gain crucial "distance" from the game, since it was not entirely "theirs". Many players adopted a cooperative approach to the games, discussing the best line of play for each player. Winning and losing became academic in the joint search for deeper understanding of the game.

In the second phase, players are given the same game at a critical juncture of the middle game, where the balance of power and territory must be accurately assessed in order to develop a good line of play. In the third and final phase, the players faced the onset of the macro-endgame, enabling them to practice the critical endgame skills of counting and understanding the value of *sente* and *gote* sequences.

As an added bonus, Mr. Kerwin presented a detailed commentary on the professional game used in the meta-game. After spending so much time with this game and its various amateur permutations, it was quite enlightening to see how the professionals play the game.

The unusually mild weather led to some decidedly anachronistic behavior, including tennis (featuring wooden rackets and deader-than-dead tennis balls but we had a great time anyway!) as well as a threat to open the pool. In an interesting revelation, Micah Feldman, 5D, turned out to also be the strongest ping-pong player, although he refused to say whether there is any connection. And while everyone else was searching for deeper truth, Charles French, 5K, blithely trounced everybody until running into "Ironman" Kerwin's brick wall.

THREE PROBLEMS

A "Meta-Game" Analysis

by Jim Kerwin Pro 1 Dan

Black: Cho Chikun 9 Dan, Kisei
White: Kato Masao 9 Dan, Oza
 from the Oza Title Match (Game 5)
 played December 8, 1994

I recommend playing out professional games if one has the time and inclination to study. For most amateurs there is not much value in trying to study pro games deeply; they are too complex and subtle. Try to identify the big area and the tactical approach in that area.

Look over the position in Figure 1. It's White's move. First decide which is the biggest area, then choose a line of play which gives the best results there. Before you continue, decide what you would do in this game.

White is going to invade Black's structure. White usually starts the middle game because Black's first move advantage will enable him to make a larger structure than White.

The first point in this game is to not get distracted by Black's center forcing moves 23 - 29. White will get to them, but the issue there has center value. There are corner and side moves available, so that will have to wait.

Next White must choose between the upper right side and the lower right side. This choice should be easy. White 12 already reduces the upper part to some extent. Consequently the lower part is bigger. On the right side there are no Black stones that White can threaten to blunt Black's attack. Therefore the most important issue is not to give Black too easy a target. The standard technique for this is to play a "seam" move.

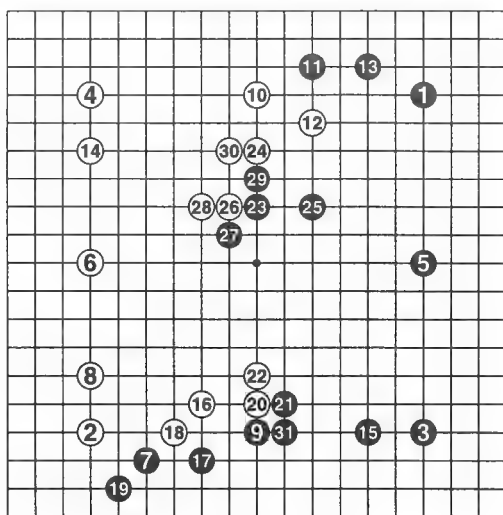


Figure 1: 1-31

Figure 2: The contact play of White 32 is the only seam move in this structure. Black must choose between the corner and the side, and White gets time to develop on the side Black doesn't want.

Black keeps pressing White through White 48, at which point White is secure. Black has secured lower side territory and enlarged his upper right side potential. And, of course, Black gets sente.

The question now is, where does Black play next? Try to think through the position in the same way I analyzed the first position. Don't read further until you've made up your mind.

Usually when the first invasion is played out then the next phase is another invasion. But let's check out the size of building the upper right side just to be sure. White still has 12, which limits Black's territory there.

Plus White now has the point of *a* to aim at. This area is even smaller than it was before.

White's left side is big, but Black doesn't have anything to work with there. Plus Black's marked stone limits the size of the lower left. The upper left corner is big, but a move there reduces the value of Black's upper side slide. Also the upper left and lower left corners can be treated as miai for now.

This reasoning leaves the upper side by default. How does Black play there? The best reducing move is one which adds to one's own territory as well. The slide is the only move.

Figure 3: White 52 made the game pattern a clear cut territory vs. power game. Black kept building his territory lead with 59-65, but had to give some back to get security after White cut at 66. 75 was a Cho style all out territory move.

How does Black answer White 76? As before, think through your answer before continuing.

Figure 4: In a game where your opponent has a power lead, you must be careful to keep your groups strong. Black would like to get to the lower left corner first, but can he afford to leave his center group? Black has some

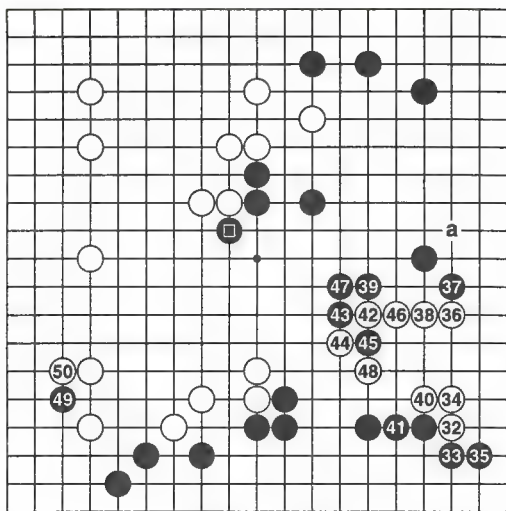


Figure 2: 32-50

resources, but can he withstand a killing attack? In contrast to the previous problems, this one requires deep reading.

It's natural to start by strengthening Black's center by pushing down White's left side territory. White responds by playing on one Black key point after another. White is not trying to kill Black, but it is vital to keep Black as weak as possible. The sequence from 77 to 94 is a beautiful example of middle game tactics.

After 94 Black has three half eyes, which means he is half alive. In order to get to the lower left first Black concedes some right side profit to White, making a half connection to the upper right corner. This additional resource makes Black's group completely secure, which allows him to take sente to play in the lower left corner.

When reviewing pro games, if your choice of the big area is different from the pro's, look over the board to see if there is some factor you missed that reduces the value of your chosen area, or increases the value of the pro's choice. If your chosen approach to that area is different, look for the benefits to the outcome of the pro's approach. If you look, you will probably find several ways the pro's outcome is better. Understanding why one move is bigger than another and seeing

that move as bigger are two different things. Reviewing pro games can, over time, help you to see the game more clearly.●●

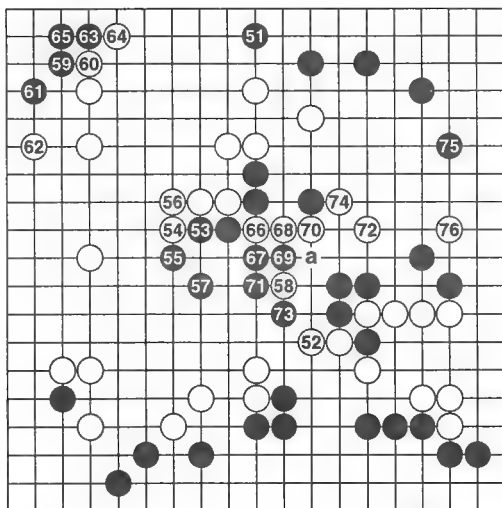


Figure 3: 51-76

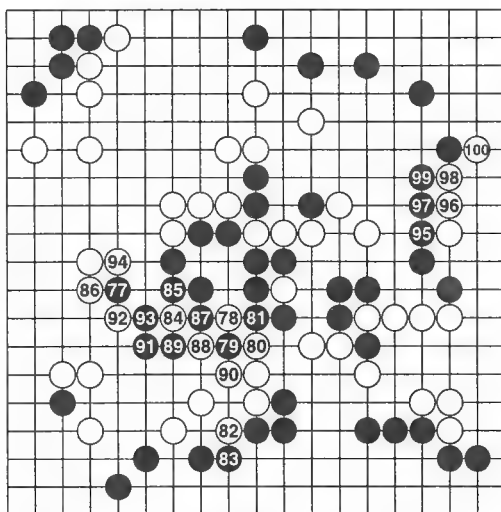


Figure 4: 77-100

RATINGS ARE WHAT YOU MAKE THEM

by Paul Matthews, AGA Ratings Staistician

Players generally expect their performance in recent AGA-rated tournaments to be reflected in their published rating. However, sometimes a player believes that the rating may be incorrect. Let's consider why.

The AGA rating system handles data very carefully. Where errors or omissions have occurred, those almost always trace back to bad or incomplete data coming from the source, the tournament itself. The following are the more common tournament data problems.

Some tournaments are reported late or not at all. That really disappoints the players. Tournament organizers are responsible for preparing the data and sending it to the AGA. Software available from the AGA makes this easy to do on a computer. The best time to do that is during the tournament, step by step as players are registered and as game results are reported. Using a portable personal computer on site makes that task easier, and greatly reduces recording errors. Data should be on its way to the AGA by the next day after the tournament. This job only gets harder as the tournament fades from memory.

AGA ID numbers are recorded incorrectly. Each player is responsible for carrying his/her AGA membership card, so that no one has to guess who he/she might be in the AGA database. AGA IDs are included on mailing labels, and you should know your own number. If you are confused with someone else, then you will not get a valid rating. It's up to you.

Games are recorded with the wrong handicap or colors. This kind of error can occur if a TD does pairings manually, rather than using a computer program. As a guard against sloppy recording, the AGA ratings system automatically detects highly unlikely game results (e.g., 3 kyu gives 4 stones to 2 dan and wins), and those games are usually discarded.

Games are recorded with the wrong winner. When games are more or less evenly matched, there is no way to detect a mistake in recording the winner, unless you were there. Tournament organizers should consider running their data through a program that at least shows the number of games won and lost by each player. As a rule of thumb, if you haven't double-checked your data, it's wrong.

With that said, the reader should know that the majority of tournament organizers are doing an outstanding job, and that data errors are rare.

From time to time, a player asks the AGA to explain how his/her rating got to be the way it is. In some cases, there was an error in tournament data, but in most cases the confusion is resolved by showing the player each game that was rated, including the opponents rating. Often a player has a false impression of how strong his/her opponents really were. Most players can accept the idea that their rating should be higher than the

opponents they beat and lower than the opponents that beat them, which is a basic effect of rating system computations. However, a player may not know all the facts.

Players are sometimes surprised to learn that the AGA maintains records of every rated game they ever played. In fact that is fundamental to the system, because each game is rated as a distinct piece of information with its own qualities. The impact on your rating of each win and loss depends on whom you played. For example, a win against a significantly weaker (more than 1 rank lower) opponent does not improve your rating, nor does a loss to a significantly stronger opponent, because that is what should be expected given your rating. That's why a simple percentage of games won, or win fraction, is not entirely meaningful. For example, the "Black Hole Theory of Go" article in the previous AGJ issue mentioned the case of a player whose rating went down after a 2/3 tournament result. She had won against 2 weaker players, which didn't count for much, and lost to a peer, which lowered her rating. That should be common sense, once the facts are clear. When you think about your own tournament record, cross off the easy wins and the wipeouts, and you will find that your percentage in the remaining games is a good predictor of how your rating changes. And don't forget the upsets, the games that you should have won but lost, or vice versa, which can have a larger than average impact on your rating.

My advice is to play Go to the best of your ability, play rated games as often as you can, and your rating will take care of itself. Your published rating is almost certainly correct, although you may wish it were different.

Paul can be reached by e-mail at 70451.2663@compuserve.com, or by writing to Paul Matthews, 466 Foothill Rd., Bridgewater, NJ 08807. Please allow 4 to 6 weeks for response to written queries.●○

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by Richard Bozulich

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MASTERPIECES OF HANDICAP GO

WHITE: HONINBO JOWA, 6-DAN

2 STONES: SHINOMIYA YONEZO

Commentary by Takagi Shoichi 9-Dan from Go Wan Jowa by Takagi Shoichi, published by the Nihon Ki-in, 1991.

Translated by Robert McGuigan

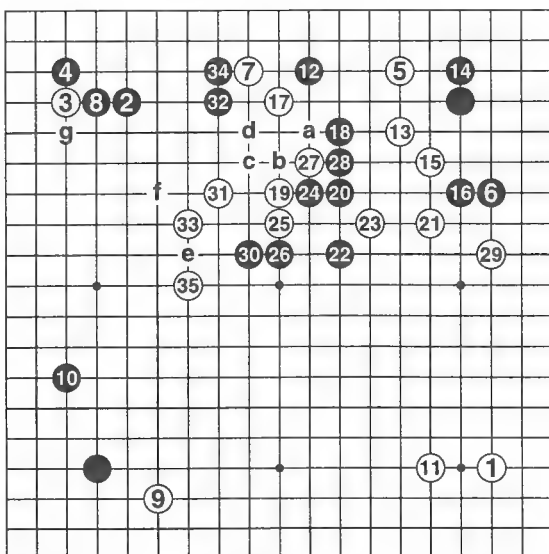
Late in life, reminiscing, Jowa said, "In the Bunsei era (1818-1830), I played some games with Yonezo. They were hard to win and, though I shouldn't say so myself, I did win a few games." During that time, Jowa was playing masterpiece after masterpiece. It could be said to have been his golden age. The eleven games played with Yonezo are a colorful highlight of that period, too.

The present game, played on February 2, 1821, was the eighth game in the match. The score stood at three wins apiece and one draw. In the seventh game, Yonezo captured a large group and thought he had a sure win. However, Jowa managed to make the game a draw. Yonezo remarked, "Is Jowa really a Meijin? On two stones, I wasn't much of an opponent. In the seventh game, on the 110th move I captured 21 stones and thought I had won, but Jowa exerted himself, knocked everything topsy-turvy, and eked out a draw."

GAME RECORD 1 (1-35)

STRONG INVASION The match is well into its second half. By now the differences in strength of the players have been revealed. Jowa has become familiar with the old hero and, for his part, Yonezo's feeling of respect for the Honinbo has grown. However, neither player's Go has changed. To the end, both Jowa's and Yonezo's play remain characteristic.

Seeing the corner enclosure of 11 and the invasion of 12, we know that White must have some special plan.



Game Record 1: 1-35

After all, it is painful to allow the invasion. Forestalling it by jumping to 13 first is more usual. After White 13, Black can jump out to *a*, but Black 14 is also splendid.

MORE THAN TWO STONES
After allowing the invasion of 12, there is no way for White to get a good result. In the game, White played the kosumi of 17, but what about a knight's move instead, as in Diagram 1? After vulgarly cutting and giving atari, Black runs out as in Diagram 2 and White falls apart. If White 4 in Diagram 2 is at 6, Black *a* is effective in this shape.

After 17, White painfully jumps two spaces to 19. Instead of 19, if White plays 1 in Diagram 3, after Black 2 and 4, things are neat and tidy for Black. If White 3 is as in Diagram 4, losing the marked stones is big. After Black 8, if White *a*, Black *b*.

White's plan failed and the game is favorable for Yonezo. Black's responses at 24 and 26 to White's peep at 23 were also good.

Black is aiming at the two-step hane of Bb-Wc-Bd. To counter that, White has to play the bad move of 27. When Black extends at 30 he has more than two handicap stones' worth of advantage.

Black 32 and 34 are typical of Yonezo. Rather than attacking this way with utmost severity, one might think that jumping to *e* with Black 32, with White *f* and Black *g* following, would be adequate for Black. However, in a matter of Go style like this, one can't be too dogmatic.

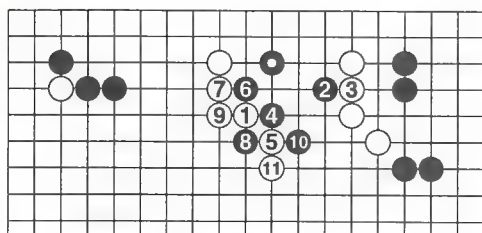


Diagram 1

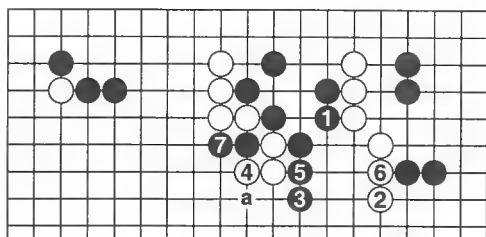


Diagram 2

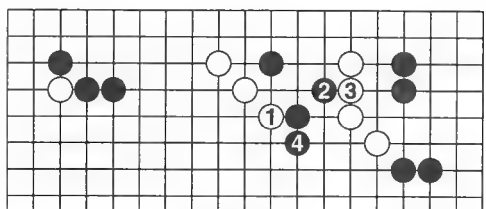


Diagram 3

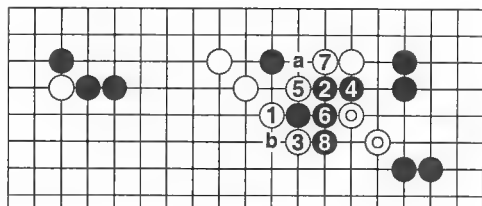


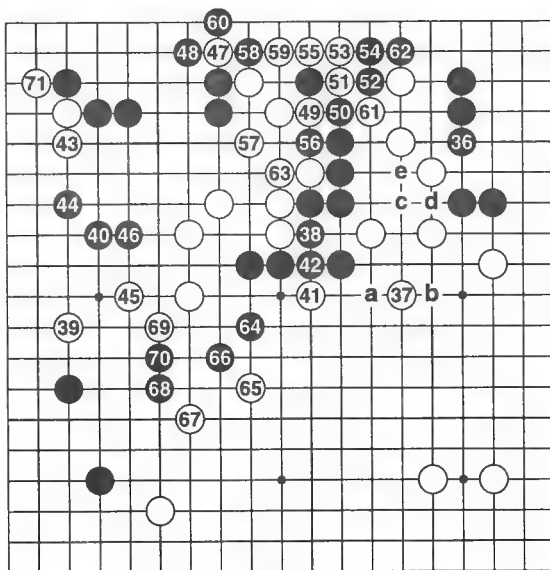
Diagram 4

GAME RECORD 2 (36-71)

AN ATTACK Exchanging Black 36 for White 37 is a little slack. *Ba-Wb-B36* is preferable.

After White peeps at 41, Black should push at 1 in Diagram 5, making White heavy. Black can then aim at playing *a*.

Around here, perhaps because he has an advantage, Black's moves become a little clumsy. However, as far as steadfastly aiming at White's large group is concerned, Black 40, 44 and 46, etc. are typical of Yonezo.



Game Record 2: 36-71

White doesn't want to push through and cut with 49 and 51, but for making eye shape, there is no other choice. White has to wait patiently for another chance. When you are weak, you have to endure steadfastly, scheming for a counterattack.

Black 58 and 60 are also strong. Instead of 58, if Black plays 1 in Diagram 6, he secures the safety of his own stones and White is able to live with 2. The simple moves Black 3 and 5 preserve Black's advantage but this sort of compromise probably is not in Black's vocabulary. Black is not at all afraid of the ko in the upper left corner that results from White *a* through Black *l*.

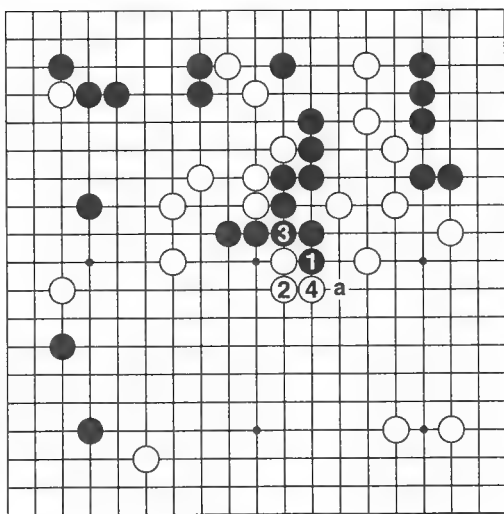


Diagram 5

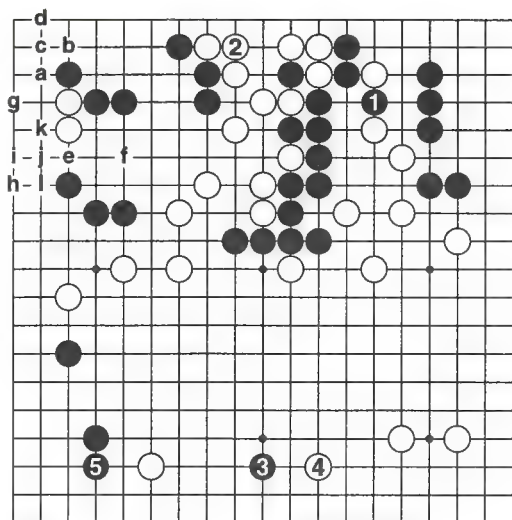


Diagram 6

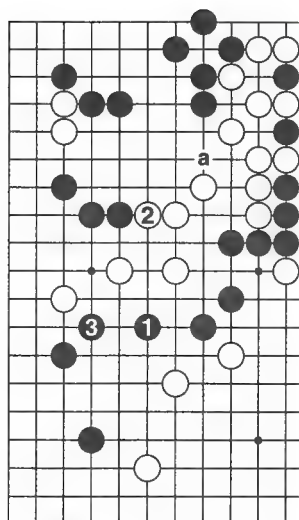


Diagram 7

In any case, even with the development in the game, Black still has very much the upper hand. After White 61, Black's stones are cut off; but Black has the resource of Bc-Wd-Be available so these stones are more robust than you might expect. In any case, this game will be decided in the endgame.

SACRIFICE STRATEGY When White pursues Black with 65 and 67, answering 67 with 68 and allowing White to play 69 in sente is unusual. For Black 68, the one space jump of 1 in Diagram 7 is good, aiming at the potential of the attachment at *a*. Connecting up with 3 in response to White 2 is easy to understand.

When White starts things in the corner with 71, it doesn't look as if these stones can live. With his large group having only one eye, can White afford the luxury of setting this corner group in motion? Actually, White has in mind a large sacrifice strategy, using the corner stones to make the big group safe. Looking at the development of the game, it seems White is accomplishing his goal, but there are some variations to examine.

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GAME RECORD 3 (72-100)

White 93 and so on are skillful, but wasn't there some other course for Black to follow at 80?

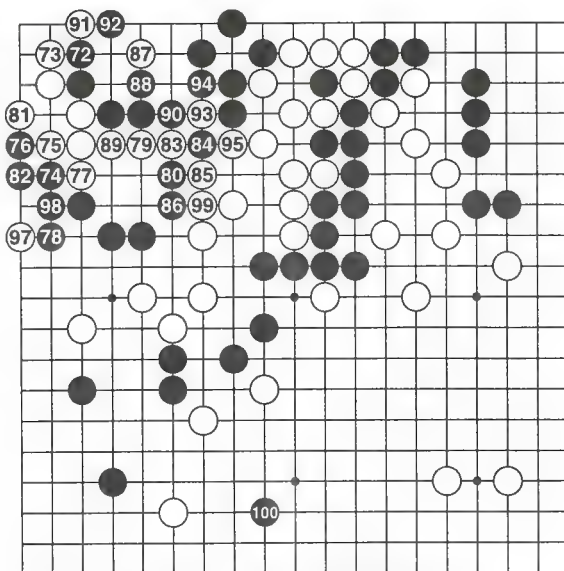
Naturally, the players must have considered the hane of 1 in Diagram 8. After the sequence through 14, White captures two stones and gets a luxurious life for the corner stones. However, this looks dangerous for White's other group. Black can attach at *a* in sente and, given Yonezo's strength, White is likely to be killed. Another variation to consider in Diagram 8 is Black 1 at 7; then White 1-Black 5-White *b* are forcing, so White's large group is safe.

Returning to Diagram 8, as it stands, it is good for Black, but, instead of cutting with 4, what about White 4 in Diagram 9? White's corner group lives with the moves through 10.

When White can play 12 after Black 11, his group does not look capturable.

This is why Black 1 in Diagrams 8 and 9 was not played.

NEARING THE DECISIVE PHASE Gradually the game is reaching a crucial phase. To narrow the gap slightly in fight after fight, this is Jowa's special character.



Game Record 3: 72-100 (B96 connects)

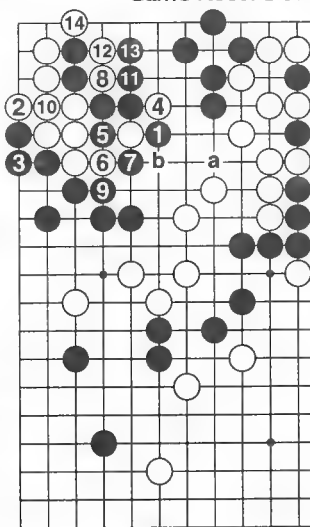


Diagram 8

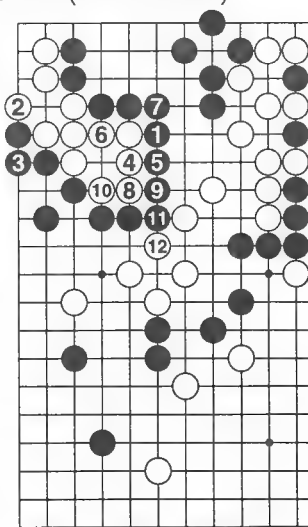


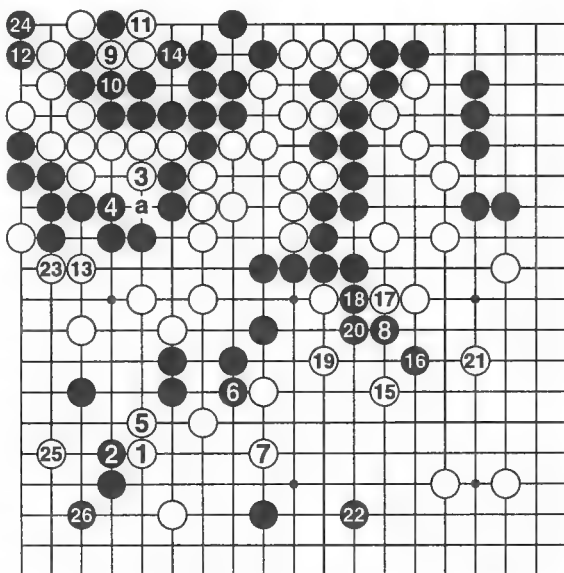
Diagram 9

GAME RECORD 4 (101-126)

Was Yonezo a little afraid when he answered White 3 at 4? Black *a*, bearing in mind the approach move ko, can't be considered disadvantageous. Perhaps Jowa was now assessing his partner's state of mind? After White 13, the outside liberties are all forcing moves for White, or they are ko threats.

The moves from White 15, blocking Black's path, through White 21, while thin, are a plausible stance to take. Black's connection at 20 is the proper move. If instead Black played 1 in Diagram 10, the moves through 6 could be expected, but Black still needs to make another move here and this sort of bad shape is not appealing.

With White's placement at 25, the fight again becomes complicated. Black resists strongly at 26, but if Black attaches



Game Record 4: 101-126

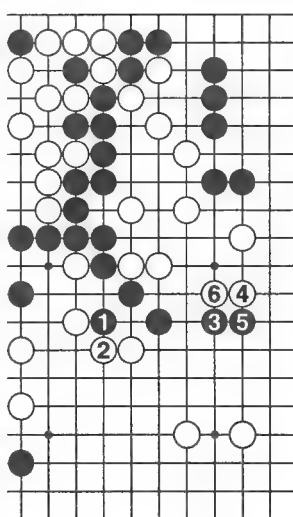


Diagram 10

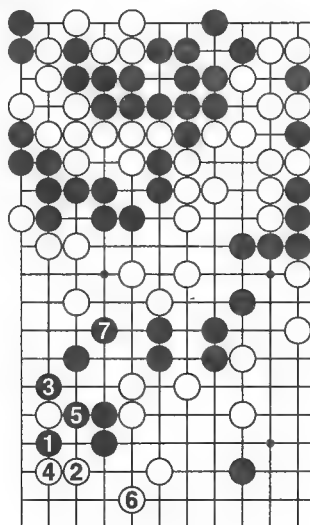


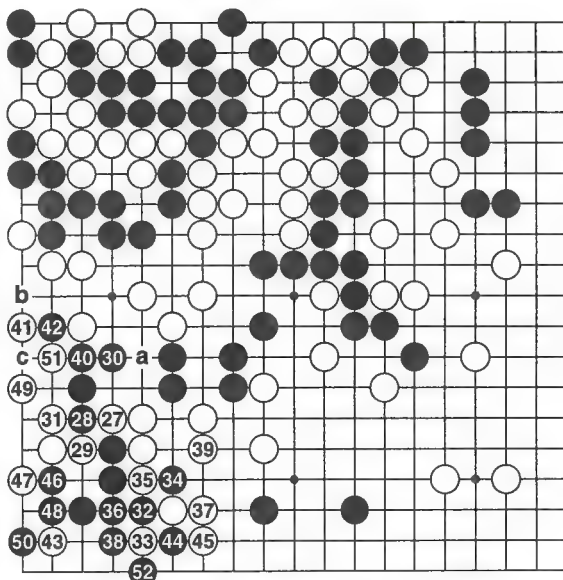
Diagram 11

at 1 in Diagram 11, giving up the corner, there are no difficult variations. The result is a countable game Black can win.

GAME RECORD 5 (127-152)

White 31 in the game aims at wedging in at *a*. Supposing Black responds to 31 by blocking at 1 in Diagram 12, White cuts with 2 and 4. White will win the capturing race after White 8. If Black *a* then *Wb-Bc-Wd*. So how will Black counter this?

A LOT OF READING
The sequence Black 32 through 38 defends against White *a*. Next, after White 39 and Black 40, attack and defense in the corner become complicated.



Game Record 5:127-152

If Black had played 38 at 1 in Diagram 13, the wedge-in of White *a* is defended against, but with the moves White 2 through 10 a ko results. This is no good for Black because White has too many ko threats in the upper left.

Instead of White 39, how about crossing under with White 1 in Diagram 14? Black pokes in at 4, taking advantage of a defect in White's shape. After Black 10, if White *a*, Black *b*, and Black wins the fight. Instead of *a*, suppose White tries to live as in Diagram 15? After Black 8, White is suffering.

In the game, White 41 is a tesuji for linking up. If Black plays *b* after White 49, after White 51 or White *c*, White links up.

Before linking up, White played the elegant forcing move of 43 which has some significance. If White connects out right away, as in Diagram 16, Black will be able to live in sente, as shown.

However, there is something at this point in the game that I don't quite understand. That is, why did Yonezo cut at 44? In the game, the moves from 46 through 51 are a one-way street. After that, Yonezo took gote with

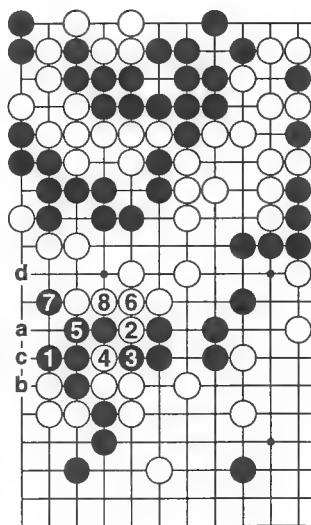


Diagram 12

52. In this area, the difference between sente and gote is big. Let's investigate a little more.

If Black does not capture with 52, of course the corner stones are still alive. However, after White captures with 1 in Diagram 17, Black has to play 2, and this result is very important for attack and defense on the lower side. So, with future aims in mind, perhaps Black had no choice about 52.

But why would Yonezo play the meaningless move of 44? If Black 44 and White 45 were not there and the moves 46 through 51 were played, this would be better for Black than the game position.

Suppose further that in response to Black 1 of Diagram 18, White played 2. The moves through White 6, result in ko. Black cannot fight this ko. But after White 2 Black can play 3 in Diagram 19. After White 4 and Black 5, Black is all right. Yonezo certainly didn't do enough thinking ahead when he played 44.

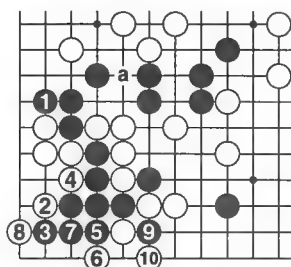


Diagram 13

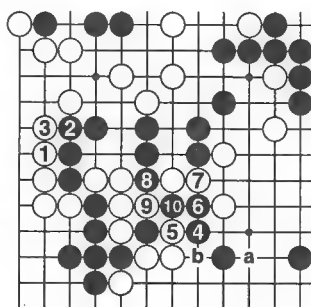


Diagram 14

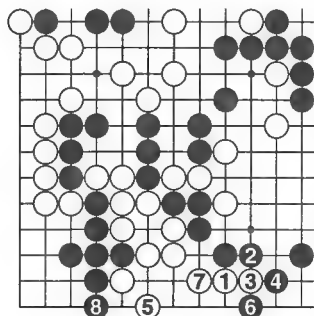


Diagram 15

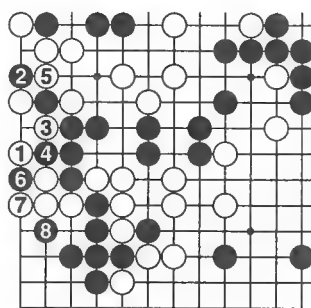


Diagram 16

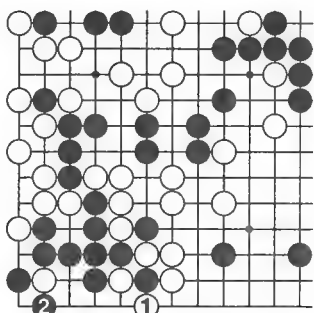


Diagram 17

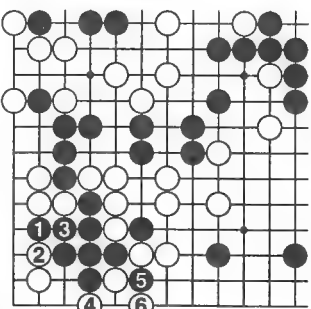


Diagram 18

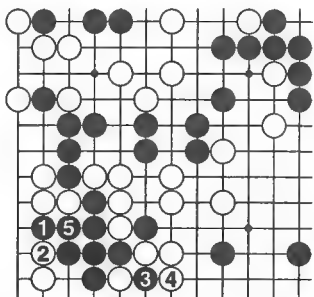


Diagram 19

GAME RECORD 6 (153-200)

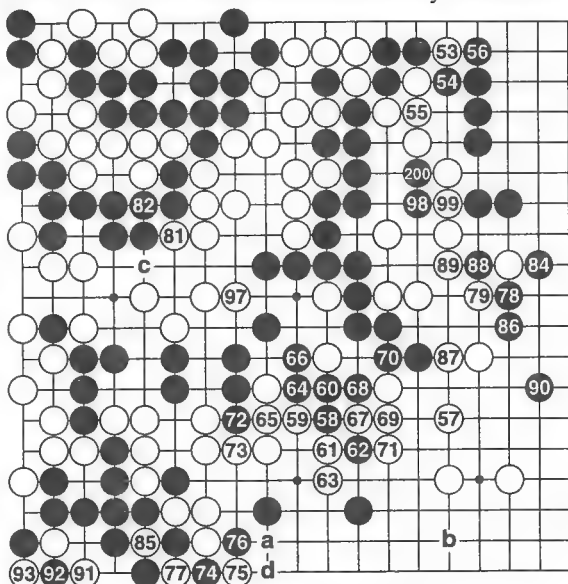
BLACK STILL IN THE LEAD After White surrounds territory with 57, the game has become close.

For the sake of the safety of his large group, Black begins making eye shape with 58. However, in the process White's stones are strengthened and Black's two stones in the middle of the lower side had to be abandoned.

Black's hane at 74 is worrisome for White. If White backs off at 76, then Black threatens to make life with *a* and *b*.

Black still has a slight lead, I think, but at this stage the game has been going on for a long time; the players are probably beginning night warfare. Does the older Yonezo have the mental and physical stamina for a close endgame at this point? Anyhow, all the games in this match were one day games; there was no adjournment of play.

FINALLY ABLE TO CAPTURE White has no choice but to block at 75, and Black cuts at 76 to start a ko. Things are heating up again. However, cutting at 76 right away seems too impatient.



Game Record 6: 153-200

B80 takes ko (rt of 77); W83 same ko; B94 takes ko (rt of 85); W95 connects at 74; B96 takes ko @92

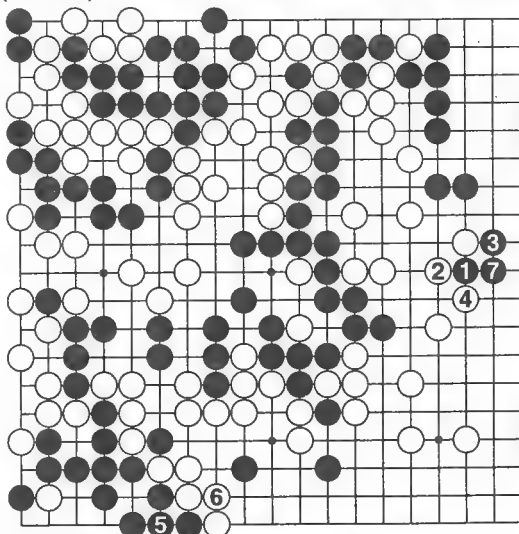


Diagram 20

Testing the rhythm first with Black 1 in Diagram 20 is interesting. White is hugging the ko bomb so he can't play a strong response; White gives way with 2 and 4. In that case, connecting with 5 is good. After 7, Black has gained 4 or 5 points.

At White 85 in the game, if White plays atari at 86, Black takes the ko, and if White plays *c* as a ko threat, then Black settles the ko with *d*. Black sacrifices 12 stones in the upper left, but destroys the White territory on the lower side and wins the game. (*cont'd next page . . .*)

LET'S GO!

by Noné Redmond, AGA Educational Coordinator

Redmond Cup Semi-Finals

Timothy Law of Toronto is the youngest finalist ever in the Senior Division of the 1995 Redmond Cup, and the first Canadian. He will play James Chien of San Francisco in the senior division finals at the Congress. Timothy will be 12 in August. He has been playing for three years and is already 2 Dan. He'll be facing a tough opponent: James Chien won the senior section last year. He's a 6 Dan.

In the Junior Division of the Redmond Cup, the finalists were Yinan Chien of Arkansas and Bellamy Liu of California. Bellamy was a finalist last year too. Bellamy won two games out of three, and he and James Chien are now eligible to play in the World Youth Go Championship in Holland this July. What a prize! A trip to Europe!

Good luck to them both!

Essay Contest

The AGA is sponsoring a competition for all young people (under 17) to write an essay of up to 750 words on the topic: "How I Learned To Play Go". These entries are to be legibly written in first person singular and submitted to me before August 1 if sent by mail, or handed to me before the third day of the Go Congress in Seattle this August. First contact with Go, the place, the teacher, the rate of improvement, present ranking, years of play could all be included. Essays become the property of the American Go Association and may be published. The judges' decision is final. Prizes will be books or software.

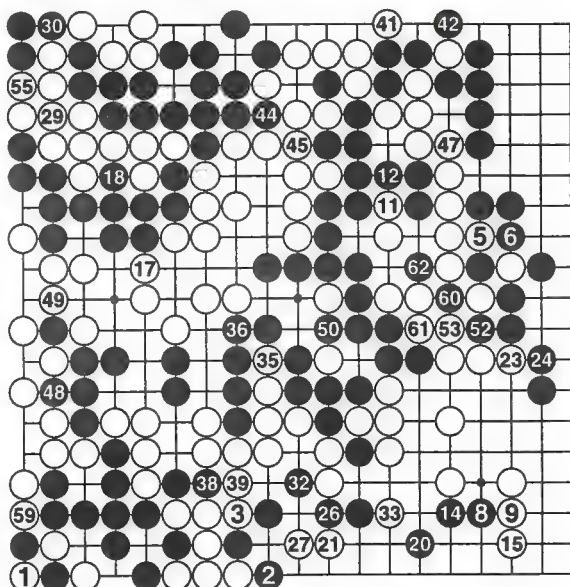
Maybe we will find out how the young people remember learning to play. Perhaps we will discover what was important to them as they began their odyssey of discovery into the world of Go.●●

*Noné Redmond, 14542 Echo Ridge Dr., Nevada City, CA 95959
or c/o the AGA*

e-mail: 74243.1426@compuserve.com

GAME RECORDS 7 & 8 (201-317)

Black's final slip, the losing move perhaps, was 206. Black should play 1 in Diagram 21, settling things in the corner. Even though White rips into Black's area with 2 and 4, when Black lives on the side with a little profit, he seems to have a 2 or 3 point lead. But this sort of endgame play doesn't appeal to Black, I guess. In the game, Black is dedicated to the ko fight.



Game Record 7: 201-262

At 14, if Black played 15 instead, the state of the ko fight would become difficult.

B4, W7, B10, W13, B16, W19, B22, W25, B28, W31, B34, W37, B40, W43, B46, W51, B54 ko at lower left; B56 left of 30; W57 takes ko at 1; 58 below 5

Black switches to a different ko with 58 and 60. However, in the end, Black played an inadequate ko threat. When Black played 94, White came back with 95 and 97 and it's all over.

In this game, at the start the difference widened to around that of a three-stone game. That Jowa could come back and win evokes great admiration for his tenacity. And how must Yonezo have felt?

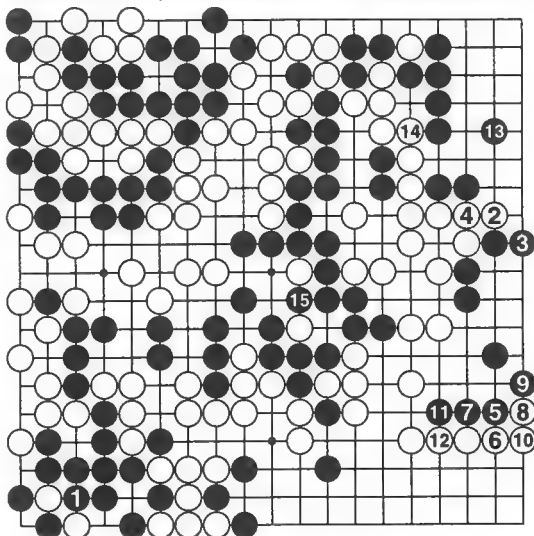
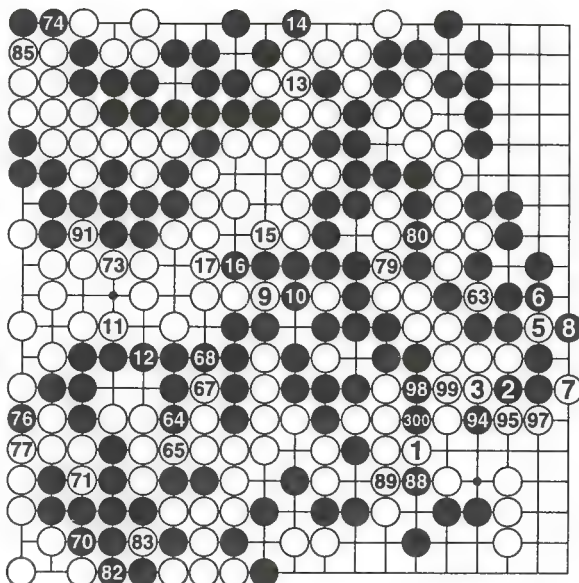


Diagram 21

In a collection of his own games annotated by Jowa, the Japanese equivalent of the phrase "Contemplating Brilliance in Go" appears as a pen name expressing great self-confidence in his art. Every one of the eleven

games with Yonezo is included among these self-selected game records of Jowa. This is evidence of Jowa's appreciation of Yonezo's Go. It is not that these were games with a weak professional opponent who made Jowa look good. Rather, his partner was a passionate amateur who put his soul into every game. I hope we can appreciate these feelings.

White wins by 6 points.



Game Record 8: 263-317

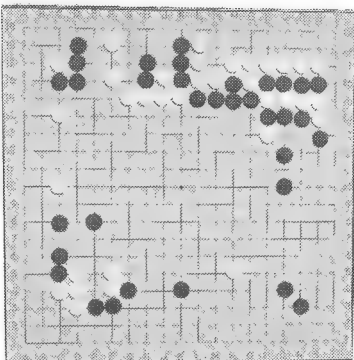
B66 takes ko (left of 63); W69, B72, W75, W78, W81, B84 same ko; B86 throw-in at 74; W87, B90 take ko; B92 takes 14 stones (left of 74); W93, B96 take ko; B304 connects @ 63

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THE EMPTY BOARD

by William S. Cobb

Go Proverbs as Koans

The Japanese term "satori" refers to the experience of enlightenment, the realization of how things really are that is the primary aim of practice and meditation. However, the Zen tradition is famous for claiming that one cannot say what it is that one realizes, that is, one cannot articulate the content of the enlightenment experience. Although it makes everything clear, it is an experience beyond words. Instead of being given an explanation of how things are, the student of Zen hears sayings called koans, often somewhat paradoxical in character, that come from those who are enlightened: "Don't make good and bad." "There is no self." "If you meet the Buddha on the road, kill him."

One tries to understand such sayings by careful analysis and consideration of specific examples and applications, but one is always told that such an approach is worthless, and in fact it only leads to more questions: Is it good not to make good and bad? Who says, "There is no self?" Didn't the Buddha teach nonviolence? One must seek the perspective from which such sayings emerge, and one cannot attain that perspective by the accumulation of individual examples of interpretation. Such sayings are general expressions that partially express a way of seeing things, that is, they are proverbs, and a mere knowledge of such sayings is never equivalent to the experience from which they derive. Thus, the Zen student does not merely memorize lists of such proverbs. Rather, by reflecting on them one tries to grasp the intuition that they at best only point toward.

Nearly all Go players are familiar with intriguing "proverbs", accumulated from the wisdom of generations of players, that sometimes look a lot like paradoxical Zen koans that have come down to us: "If you want to play on the right, you must first play on the left." "The player with the fewest groups wins." "First you must defeat yourself." As with the Zen koans, if one takes these to be simple rules or straight-forward statements of fact, one will completely miss the message they contain — and will probably play in a very bizarre manner. Yet such Go "koans" do point toward various aspects of the way things really are in the game of Go, and as with the Zen koans reflection on them can lead us toward enlightenment in Go. In both Zen and Go one is trying to reach a special way of looking at things, a special way of experiencing things. This special way is not the sort of thing that can be summed up in a few clear rules and principles, nor is it easy to grasp from within the ordinary way of thinking that we usually adopt. The aim of the koans is to induce in us a fundamental change in the way we think about things.

It would be foolish to try to say what this amounts to, especially in the case of Zen, but one notes that Zen masters do keep on talking. They admonish and challenge us, in effect saying that we must not think that we have even the slightest notion of how things really are, and they keep trying to steer us in the right direction. "If you meet the Buddha in the road, kill him!" seems an example of the former, while "Don't make good and bad" seems an example of the latter. Perhaps it would be useful to think about Go proverbs from this perspective.

To suggest that one should routinely play in the opposite area from that in which one thinks one ought to play seems nonsensical; yet it is hard to overcome the beginner's obsession with local interactions and to pay attention to the whole board. The proverb "If you want to play on the right, you must first play on the left" points toward a way of seeing what is going on; it is not offering a rule to be mindlessly applied. Similarly, one assumes that in order to do better in any activity one needs to learn more about correct techniques. Thus, it is hard to realize that overcoming one's own personal greed or timidity is more important than learning opening sequences, and it is hard to believe that a delight in humiliating the other player is a barrier to becoming stronger.

So the proverb "First you must defeat yourself" offers sage advice about how to get stronger, not indulging in pious moralizing or suggesting that you can win by killing your own groups. This koan points toward breaking through the way of thinking about how to improve that we tend to start out with, since that way of thinking is itself a barrier to progress. The existence of Go "koans" thus suggests that the way to achieve a more enlightened understanding of the game involves realizing that one must not just continue to add more bits of knowledge to the foundation one has already established. The foundations themselves must be regularly torn down and rebuilt. One must never assume (at least prior to Go "satori") that one really understands any aspect of the game. When you think that you have finally figured something out, that just means you are ready to start all over again.●○

GO CLASSIFICATIONS

by Bjorn Goldis

2080 parallel/1056 diagonal unique 4-move patterns exist in the 4 corners: pros use a few dozen patterns per era. Replaying commented games in IDID/ANS sequence clarifies direction of play study, opening repertoire learning, & joseki use: better than random reading. My IDID arrangement solves P&D duplication at a glance: ID dupe list included. 9-block ANS grid provides 2 letter code to record & sequence fuseki. 10 ea. P&D orientation sets allow 3rd/4th line ID comparison. Corner enclosure IDs given. No heavy math/memorization: need not learn system to find included ordered games from GW 55-71, Ranka 88-92, 1971 Honinbo, Invincible Shusaku. Log Ratings linearize exponential strength relations, w/16 intervals @ 8 pt. komi-per level as komi fraction & 1/2 tie break. Referenced to pro 1D & 9D down. Eliminates rating islands. PC processed. 40 8.x11 pgs: 10 text + 30 lists/diagrams. \$6. 10 kyu +. Check. M.O.:

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BY JANICE KIM

LIFE IN B LEAGUE



THE SKEES TEST

Subject: 42-year-old female Caucasian

Occupation: WordPerfect Goddess, mother of teenager

Previous Go Background: Gave her a Go set last Christmas because she "liked to run her hands through the stones after a long day at the computer" (physical therapists, are you listening?)

The Test: In response to the concern that it is, in fact, impossible to become a dan-level player unless you are at least half Asian, learned when you were six, gave up your day job to play, and are particularly talented at Go, I have devised the Skees Test. The hypothesis: anyone, at any age, can make it to amateur shodan by reading Mr. Jeong's programmed learning series. Of course, it helps that I haven't told the subject that Go is difficult to master (for scientific validity, it's imperative that you not tell her either) and we have no bad habits to work out.

The Plan: Since the subject doesn't read Korean, I am translating the books as fast as possible. She is going to read them as I put them out. She read Part One of Volume I last week and then wanted to play a game with me. We played on a 9X9 board with five handicap stones. I didn't help her, and I didn't let her win. It's possible that I subconsciously was not too tough because I wanted her to be encouraged. Also, I'm aware that most people's experience is not playing with professionals right off the bat, but I didn't tell her that I was any good at the game, so perhaps that cancels out. As she reads the books, I'll play some 13x13 games with her and then maybe a few nine stone handicap games on the big board. But our

schedule is not going to be what you'd call demanding, there are no special diets or sitting positions, and although she twisted my arm, I didn't tell her the Secret Professional Code Words.

The Game: This is her first game, played right after reading Part One. It's interesting to me that she focuses nearly entirely on connecting and cutting (Teacher Jeong, you sly fellow). Next month, we're going to play again after she finishes Part Two.

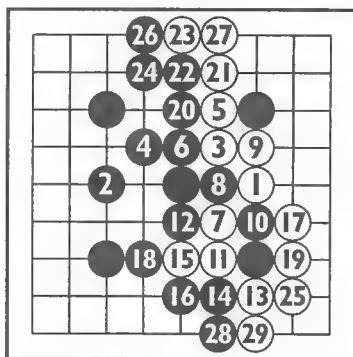
Game 1

White: Janice Kim

Black: Test Subject #1

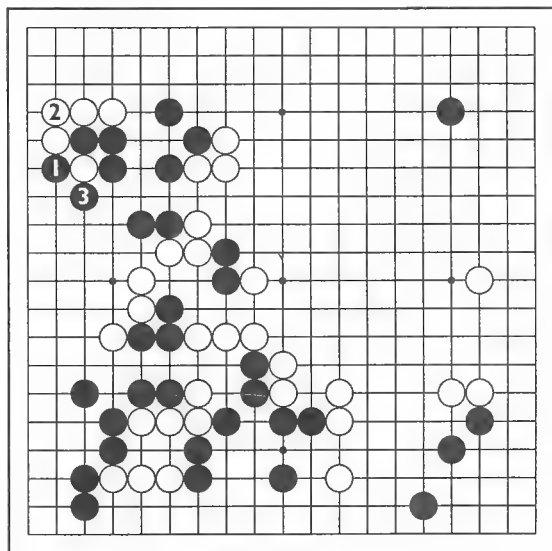
April 9, 1995

Black wins by 17 points.

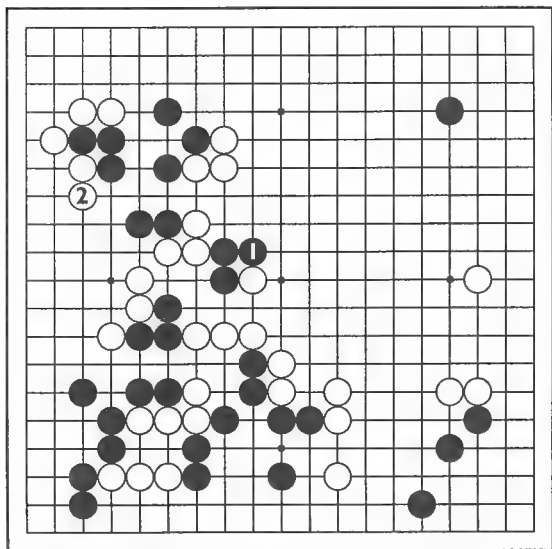


After the game, we did a quick review. I explained to her that Black 6 doesn't make or reduce any territory and that Black 8 was very good, threatening to cut in two places, so I couldn't connect both. I pointed out that she can block with 24 and hane at 29, a little better endgame. She wasn't sure if the game was over, because she wasn't sure if she had to play inside her own territory or not. I showed her that I couldn't break through her walls or invade and live if she answered every move I played, so she didn't have to play. She was very very impressed that I could remember the game. Shall I tell her I'm putting the game in the computer for this article from memory? I am showing off again, like a child who has learned to play *Für Elise* (and not much else).

So what were the answers to those Bill and Jill problems, anyway?

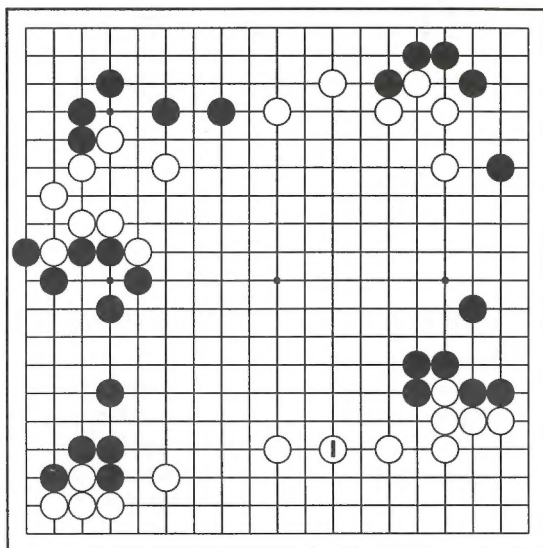


What I Should Have Done: This question is so simple it's almost tricky. Black should press the advantage by capturing one stone. This stabilizes Black's group, White's groups are flaky, and it's really big to boot.

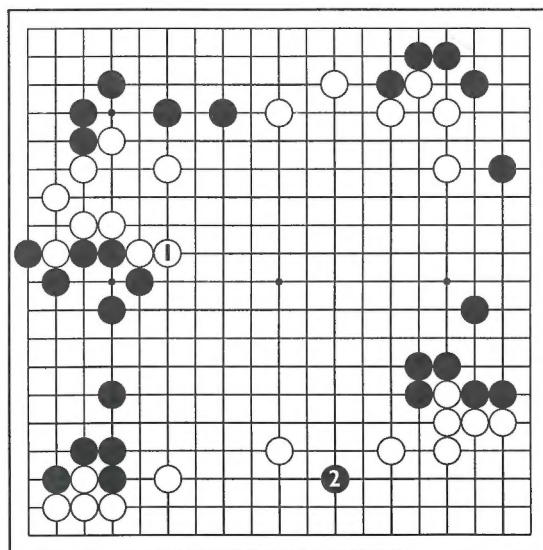


What I Did: After capturing the stone, turning at 1 looks good. Key word here: After. When White extends at 2, suddenly, Black's group is struggling to make two eyes. This was such a shock to my delicate system that I had to rest in the bathroom.

What I Should Have Done: White's groups cannot be attacked very effectively here, so White should take a big point. Playing at 1 guarantees a large territory for White at the bottom, and makes the whole-board territory count pretty good for White too.



What I Did: Usually, White doesn't have the chance to play strictly territorial moves like 1 in the previous diagram, because Black has the advantage of the first move. However, in this case Black has played rather slowly, so White can let Black start the middle game. (Ah, I love being obscure like this.) So I played the thick attack/defense oriented move at 1, letting Black invade. Which brings us to the \$64,000 Question: Why, when faced with two choices, do I invariably pick the hard way?



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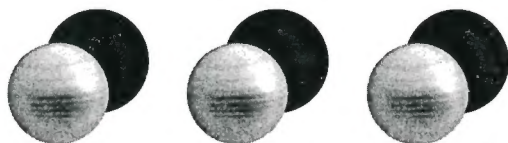
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Volume I Quiz

1. *The book is a first-class introduction to Go.*
 2. *I like the lightness of the writing and the artwork...the writing is simple and clear.*
 3. *The kids really liked it.*
 4. *It's a very clear, helpful text. I really appreciate the time and care which went into the making of it.*
 5. *Best beginning book yet and I've read every one I have been able to get.*
 6. *I like what you have done a lot and will happily use it in my Go course in the fall.*
 7. *Louie, this could be the start of a beautiful friendship.*
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 - b. Alan Held
President, European Go Federation
 - c. Jean DeMaiffe
Organizer 1992 US Go Congress
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LEARN TO PLAY GO VOLUME II

By Jeong Soo-hyun 8 dan and Janice Kim 1 dan

JULY 1995

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